

# NZ Media Fund: July 2017 funding round

## Information for funding applicants - Scripted and Factual



### A. Purpose

1. These guidelines are for content producers intending to make a funding application to the Scripted or Factual streams of the NZ Media Fund. In an environment where there are more applications than available funding, we want to show you how to submit an application and how it will be assessed.

### B. Introduction

2. NZ On Air's funding strategy is founded on core public media principles. These include enriching the New Zealand cultural experience, improving diversity of media content in many forms, ensuring content is accessible, strengthening community life, and promoting informed debate. Our publicly-funded content may entertain and it will add cultural value.
3. For more detail on the strategy underpinning the NZ Media Fund please read the [Funding Strategy](#).
4. We also issue an information and expectations document to assist commissioning platforms. Please read the information sheet for platforms [here](#).
5. Here are the [funding round deadlines](#) for 2017/18.
6. The July timeline is as follows:

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### July funding round timelines and priorities

The July round is for general applications to the **Factual** (General) and **Scripted** (Drama & Comedy) funding streams.



FACTUAL

**Factual** includes: **broadcast or online documentary, broadcast or online factual series, interactive documentary, docudrama, events, and regional media**



SCRIPTED

**Scripted** includes: **broadcast or online drama or comedy, either series or one-off.**

For more detail on the Scripted and Factual streams please refer to page 7 of NZ On Air's [funding strategy](#).

**3 April 2017, 9am**

Funding round opens for applications

All applications must be made through [Eric](#), NZ On Air's online application system. Applications not submitted through this system will not be accepted.

**1 June 2017, 4pm**

Application deadline. Round closes.

*Late applications will not be considered.* In exceptional circumstances, for time-sensitive projects, agreed prior by the Head of Funding, we may consider an out of time application.

**20 July 2017**

Applicants notified. This date may be extended at NZ On Air's sole discretion.

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## C. Applying online

7. You must be registered with Eric, NZ On Air's online application system, before you can submit an application. See [funding.nzonair.govt.nz](https://funding.nzonair.govt.nz). You can register at any time and we encourage producers to register well in advance of funding deadlines.
8. You will be asked to input summary application information and upload your full proposal, including your plan to reach the audience, full budget, and any supporting documents you want to provide.
9. Please have these documents ready to upload when you apply.
10. You can save your application at any time throughout the process and come back to it via your dashboard.
11. We will also require confirmation from the platforms cited in your application. Primary commissioning platforms will be able to confirm their support via Eric. Written confirmation of support from secondary platforms should be uploaded with your application.
12. More than two applications for a project that has already been declined will not be accepted unless we ask you to resubmit it.

## D. General expectations

13. A document that suggests a general structure for applications is on our website [here](#) and can also be accessed through the application form on Eric.
14. We suggest you consider these over-arching questions when developing your application:
  - ▶ Why is this project a good idea?
  - ▶ Do you have a strong plan to reach the intended audience?
  - ▶ Do you have a commitment from a qualifying platform? <sup>1</sup>
  - ▶ Are you bringing an appropriate level of co-investment to the table?
15. Content should be free-access when it is first released. We may make exceptions depending on the strength of the cultural and business case and provided free-access forms a fundamental part of the application.
16. Following the original licence agreement funded content should still be easily accessible.

## E. Business case expectations

17. Co-investment is important because it shows market interest in your project, which adds to likelihood of success on release, and also because reducing the request from us allows us to support more applications.
18. Platform co-investment is an important criteria along with other appropriate co-funding sources. Applications seeking 100% NZ On Air funding will only be successful in special circumstances so applicants should discuss this with us prior to submitting their application.
19. Co-investment will take one or more of the following forms:
  - ▶ *Platform cash contribution to the production budget*  
Our preferred option. The level of contribution will be part of our assessment and will influence our funding decision.

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<sup>1</sup> A qualifying platform, generally speaking, is a broadcast or online platform which:

- can already attract a significant audience
- will offer free access to funded content
- will generally offer an adequate financial investment in a content proposal; and
- can show a track record of or plan for a sustained commitment to New Zealand content.

- ▶ *“In kind” or non-cash platform contribution to the production budget*  
This type of contribution is eligible co-investment if it is a genuine contribution to the production budget by providing necessary resources or services that are appropriately costed.
- ▶ *Third party cash contribution to the production budget*  
Appropriate sponsorship or other third-party funds secured by the producer are also eligible co-investments.

20. Application requirements vary depending on the level of funding requested:

#### 20.1 Funding request of more than \$500k. You -

**Are most likely** to offer both a prime time broadcast (free-to-air television) and online outcome.

**Must** have a significant licence fee or co-investment.

**Must** have a plan to reach the audience which includes the broadcast timeslot; target audience estimates; and a marketing/promotions plan.

**Must** provide a fully developed proposal including a full treatment/scripts; adequate research; full budget; and specified audience.

#### 20.2 Funding request between \$100k- \$500k. You -

**May** have a broadcast or an online-only outcome: significant platforms will be prioritised.

**Must** have a competitive licence fee or co-investment.

**Must** have a plan to reach the audience which includes the broadcast timeslot (if applicable); target audience estimates; demonstrated understanding of the audience; and a marketing/promotions plan.

**Must** provide a developed proposal including the creative concept; full budget; and specified audience.

**May** provide video material for applications offering a broadcast outcome but this is not mandatory.

#### 20.3 Funding request between \$50k- \$100k. You -

**May** have an online-only outcome.

**Must** have co-investment or an adequate level of third party funding.

**Must** have a plan to reach the audience which includes target audience estimates; demonstrated understanding of the audience; and a marketing/promotions plan.

**Must** provide a clear description of the creative concept and content structure; budget summary; and specified audience.

### **Additional support materials required - July: Requests \$50k- \$500k**

Applicants for **online-only projects seeking up to \$500k** must provide a taster, pilot or episode as supporting video material.

- ▶ An application for a brand new online series needs a pilot that was uploaded within the previous 12 months and has at least 2,000 qualified views (“Qualified” means unique online views that lasted at least 80% of the duration of the content).
- ▶ An application for new episodes of an existing series requires the existing series to have been uploaded within the last two years and have at least 10,000 qualified views across all the episodes.
- ▶ An application for a one-off project needs an online taster to convey the intended style of the project and production competence of the team. It does not need to be of high technical quality.

## 20.4 Funding request less than \$50k:

**Only open for development applications.**<sup>2</sup> Please contact us prior to deadline if you wish to discuss.

### F. How will we assess applications?

21. We will assess proposals using the nine investment principles set out on p11 of [the funding strategy](#).
22. We will assess the business and cultural case for each application using an assessment process that is designed to show how it contributes to NZ On Air's three funding goals:
  - ▶ **Quality Content:** New Zealand audiences enjoy well-made local content that matters
  - ▶ **Diverse Content:** New Zealand audiences value local content made for a range of communities
  - ▶ **Discoverable Content:** New Zealand audiences can find and appreciate local content
23. We will use a three-stage assessment process.
  - ▶ **Stage 1:** A short, robust assessment by one assessor intended to quickly but fairly reduce applications to a long list. Full funding team meet to discuss and agree long list.
  - ▶ **Stage 2:** Three assessors will individually compare groups of like applications to compile a short list of the strongest. Partial funding team meets to discuss and agree the short list.
  - ▶ **Stage 3:** Recommendations made to either the Staff Investment Committee or the Board. Funding decisions made.
24. We have published on our website a description of the [assessment process](#) and the assessment sheets we will use for [Stage 1](#) and [Stage 2](#).

### G. The fine print

25. Please be aware that if your application is successful, among other requirements we will stipulate that:
  - ▶ Producers must be aware of their obligations under the Health and Safety at Work Act 2015.
  - ▶ Producers of video projects are required to:
    - follow the Health and Safety in the New Zealand Screen Sector guidelines found at [screensafe.co.nz](https://www.screensafe.co.nz)
    - abide by agreed industry work standards as expressed in the **Individual Performance Agreement** (SPADA and NZ Actors Equity) and **The Blue Book** (NZ Film and Video Technicians Guild)
  - ▶ The content is clearly branded as NZ On Air-funded. See our accreditation requirements [here](#).
26. Please also be aware that the following standard terms and conditions apply to your application. In submitting your application you are deemed to have read, understood and agree to be bound by these terms and conditions:
  - ▶ you must bear all of your own costs in preparing and submitting your application
  - ▶ you represent and warrant that all information provided to us is complete and accurate
  - ▶ we may rely upon all statements made in your application
  - ▶ we may amend, suspend, cancel and/or re-issue these guidelines at any time
  - ▶ we may waive any irregularities or informalities in the application process
  - ▶ we may seek clarification of any application and meet with any applicant
  - ▶ we will not seek clarification of all applications or meet with all applicants

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<sup>2</sup> Development applications usually require a 50% platform co-investment. Development is intended to progress complex projects (usually scripted) to a stage where a production funding application could be considered.

- ▶ we are not bound to accept any application
- ▶ you will not submit in your application any data that breaches any third party right (including intellectual property rights and privacy rights) or is objectionable, incorrect or misleading
- ▶ we both agree to take reasonable steps to protect the other's confidential information. Our obligation to protect your confidential information is subject to the Official Information Act 1982 and other legal, parliamentary and constitutional conventions
- ▶ you acknowledge that the commissioning platform you nominate will be able to access your full application for the purpose of verifying their support
- ▶ there is no binding legal relationship between us: a successful application is only formally accepted if we both sign a funding contract.

Thank you!

**Issued April 2017**